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There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

LORETTO ACADEMY.

The Golden Jubilee of Loretto Academy, at Florissant, was celebrated on the 23rd ult. by a series of magnificent programmes. The auspicious event was opened by a Solemn Pontifical Mass, celebrated by Most Rev. J. J. Kain, D. D. Graduating honors, gold medal and laurel wreaths were conferred on Miss Laura C. Barry, of St. Louis, Mo.; Miss Mary K. Devitt, of St. Louis, Mo.; Miss Mary F. Kelly, of St. Louis, Mo.; Miss Mary E. Walsh, of Moberly, Mo.; Miss Ethel B. Funston, of St. Louis, Mo.; Miss Genevieve F. Reilly, of St. Louis, Mo.; Miss Anna O'Shaughnessy, of Newhall, Mo.; Miss Corinne A. Shevin, of Denver, Col.; Miss Anna D. Redmond, of Fountain, Col.

Special credit is due the students of music for their very proficient work. The department of music has made commendable progress under the advanced methods of Sister Mary Martin, who takes special pride in its direction.

Loretto Academy, established in 1817, is situated in the midst of a delightful and healthful country, the beautiful Florissant Valley, at the terminus of the St. Louis and Suburban Railway. The school possesses all the advantages of a city and suburban residence. Several trains run daily between Florissant and St. Louis.

The academy is located on one of the most desirable elevations characteristic of the valley, commanding agreeable prospect in every direction. Its position is retired, yet easy of access, being but two squares from the depot. The building is furnished with all the recent appliances, adapted to taste, comfort and convenience.

Brahms delighted in disappointing the autograph hunters. All sorts of dodges were tried by these gentry to get a letter or postcard out of him. One day a letter arrived containing the words, "The papers which you ordered of us shall be sent to your address this evening." As he had never ordered any papers, he knew what the writer wanted, and tore the letter in pieces. Once, as he was playing over a sonata with a cellist, Brahms struck the keys with all his might and main, so that the cellist complained, "I cannot hear myself at all." "You lucky fellow," Brahms grimly replied.

The London Daily Mail thus describes the personality of Sir Arthur Sullivan: "His short, well-groomed figure and genial face, strongly subdivided into big glittering eyes, a solid nose, bushy eyebrows, dark whiskers and moustache, and full under lip and round chin, are familiar ornaments at all smart theatrical functions. He has combined great artistic wit with great business gifts more successfully than most musicians, and, while the most admired of latter-day masters of oratorio, he commands a fund of popular melody for light opera such as no one has had since Offenbach. He made £90,000 out of the Savoy Theatre during its first ten years, and his copyrights are worth a handsome income in themselves. Few men have been so generous with their money, and innumerable relations and unsuccessful friends have shared his good fortune."

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THOMAS M. HYLAND, EDITOR.

JULY, 1897.

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DAMROSCH'S OPERA PLANS.

Walter Damrosch, who returned from Europe recently, has completed arrangements for an opera season in France, Italy and Germany next winter. As the *Sun* has already announced, Mr. Damrosch has formed a partnership with Charles A. Ellis, manager of the Boston Symphony Orchestra. Mr. Damrosch devoting himself more exclusively in the future to the artistic direction of the company bearing his name.

The New York season will begin on Jan. 17, continuing for at least five weeks, and Mr. Damrosch and Mr. Ellis expect to add to the interest of it by the introduction of two new operas which have not with great success abroad, one in Berlin and the other in Dresden. The first, "Hänschen," one-act opera, the scene of which is laid in Arabia, was composed by Herr von Chelius, a talented musician, who is an officer in the guards, and a personal friend of the Emperor. The second is "Ulisses's Home Coming," by Bangert, which follows Homer's *Ulysses* in construction. The latter opera will be splendidly mounted, its Greek landscapes and palaces affording opportunity for novel stage pictures. It will be cast in the three principal characters as follows: *Ulysses*, Mr. Bishop; *Penelope*, Fraulein Heller; and *Telemachus*, Miss Gask.

The regular repertoire of the company will consist of the following operas: "Faust," "Roméo and Juliet," "Carmen" and "Mignon," in French; "Aida," "La Traviata," "Lucia," "La Fuglia del Regime," "Il Barbiere," and "I Pagliacci," in Italian; "Lohengrin," "Tannhäuser," "Fidelio," "The Jew," and "Die Walküre," "Siegfried" and "Götterdämmerung," in German.

In all the operas to be given in French and Italian, Mme. Melba will be the principal singer, and her appearance in the American will be made noteworthy in that she will sing in three roles which she has never before sung here. These are Rosina in "The Barber," "Aida," and the Daughter of the Regiment.

Of the members of last year's company, the following artists have been engaged: Mme. Gask, Miss Segard and Martfeld, soprano; Herr Kraus, tenor; Herr Stehmann and Herr Fischer, bassi.

Several additions have been made, one of the most notable of which is the engagement of Fraulein Heller, dramatic soprano, for the *Brimhildis*, *Fidelio*, and *Isolde*. She is said to be young and beautiful, and an exquisite singer. As she is the first singer of the Berlin Royal Opera, her leave of absence for the American season was obtained with great difficulty.

Whether Mme. Lilli Lehmann will return for a few performances, is as yet unsettled, as she fears that she will not be able to stand the fatigue of another arduous opera season. The two first baritones of the former Metropolitan Opera House Company, *Fidelio* and *Isolde*. She is said to be young and beautiful, and an exquisite singer. As she is the first singer of the Berlin Royal Opera, her leave of absence for the American season was obtained with great difficulty.

Mr. Damrosch was fortunate in being able to engage a young and already famous French basso, *Boudesque*, of the Paris Opera, son of the famous old basso of that name. Herr and Frau Stehmann have also been added to the forces of the Damrosch Opera Company. The former will be remembered as the *Wotan* of the first German opera season at the Metropolitan Opera House under Dr. Leopold Damrosch. Frau Stehmann is mezzo-soprano of the Berlin Royal Opera, the first and only Brunnhilde at Bayreuth.

Herr Nicolaus Rothmund, who was in the Damrosch Opera Company three years ago, has also been re-engaged for German roles, and for the roles of *Ramón* and *Rhadamés* in Italian. Mr. Ellis, who is still abroad, is negotiating with a French tenor of rank.

A young Canadian soprano of great promise, *Mile Toronto*, who has just finished her studies with Mme. Marchesi, was heard by Mr. Damrosch, and immediately engaged for such roles as "Forest Bird," "First Rhine Daughter," and for the French roles. She appeared with *Tannhäuser* in Paris, four weeks ago, with great success.

For the Italian operas, Mr. Damrosch has engaged the Italian maestro, *Bianconi*, as conductor. He came over with the ill-fated *Damrosch* Opera Company last year, and aroused general interest by his superior conducting of "Aida."

The revival of Rossini's master work, "Il Barbiere," should prove an especially interesting event, with *Melba* as *Rosina* (her first appearance in this role), *Campauro* as *Figaro*, and *Boudesque* as *Basilio*. Mr. Damrosch heard *Mile. Melba* sing in Berlin at a musicale given in her honor by Dr. Joachim. This was really her first appearance in Germany, and her singing created a sensation.

BEEHIVEN CONSERVATORY OF MUSIC.

The Annual Concerts of the Beethoven Conservatory of Music took place on the 7th and 9th nights at the Fourteenth Street Theatre. The cozy theatre was tested to its utmost capacity in the many friends and patrons of the Conservatory who enjoy their annual musical treats. The programmes of both evenings were replete with excellent numbers, and the vocalists justified the high regard in which and standing of the Beethoven Conservatory, which for twenty-six years has done noble work in the cause of music. Diplomas were awarded to the following graduates:

Misses Lottie Carten, Cora Brown, Sadie Payver, Elizabeth Kettel, Nora Hart, and Gertrude Bycroft. Miss Parson, Daisy Jordan, Grace Rheinhardt, Blanche Green, Katherine Finnigan, Alma Hinde, Miller, Jennie Miller, Ella Lang, Ella Healy, Mary Ryan, Marion Blair, Amelia Young, Mrs. Peters, Hannah Adams, Sewell Jarvis, May Wilson, Louise Trempner, Emma Reppner, Mrs. Morlock, Mesdames L. Beckmeier, T. D. Vickery, N. A. Settle, Jersusha Lohman, Lotta N. Harlan; Mr. Otto Decker.

Gold medals were awarded to the following post-graduates: Miss Ella Eckert, Katherine Steinheider, Mattie Bartlett, Elizabeth Weber, Lillie Will, Annie Pettit.

ker, Louise Keller, Jennie McCormack, Cora Robinson, Elizabeth Eggers, Grace Reinhart, Mrs. Isabella Ward Chapman; Mr. Geo. Flint.

The class was addressed by Rev. J. W. W. Boyd, Messrs. Waldauer and Epstein deserve every congratulation on the success of their Institution.

PERTLE SPRINGS CONVENTION.

The annual convention of the music teachers of Missouri, which took place at Pertle Springs, was a gratifying success from every point of view. The programmes were of the most interesting character, and were rendered by the leading artists of the State. Among the principal features was Mr. Conrath's playing of his Concerto, which was received with great enthusiasm. The magnificent duet, "Midsummer Night's Music," by Mendelssohn, transcribed for two pianos by Charles Kunkel, and "March Heroique," by Saint Saens, transcribed for two pianos by Messrs. Charles Kunkel and Louis Conrath, were genuine treats. Mr. Kroeger's playing of his Concerto was most enjoyable. The playing of Mr. Charles Kunkel at the concert was a revelation to those who had never heard him, and a treat never to be forgotten. It was but another proof that St. Louis has again confined one of the leading artists of the world.

Among those present were Mrs. Strong Steenson, Charles Kunkel, Ernest R. Kroeger, George Vach, Louis Conrath, the second largest church in Paris, and has a three years' engagement. Mr. Galloway is meeting with well-merited success, and has the best wishes of a host of St. Louisers.

The next annual meeting will be held at Kansas City, Mo.

CITY NOTES.

One of the surprises of the music teachers' gathering at Pertle Springs was created by the new *Episcopal Grand Piano*, chosen by the convention. Its magnificent singing quality of tone, even scale, power and brilliancy were a revelation to all.

Charles Galloway, the young organist who is achieving fame in Paris, spent a few days here among his friends. Mr. Galloway is organist of the Church of the Holy Trinity, the second largest church in Paris, and has a three years' engagement. Mr. Galloway is meeting with well-merited success, and has the best wishes of a host of St. Louisers.

Mrs. Zalla Culp Lewis, of Webster Groves, won a great many admirers at the Pertle Springs Convention for her admirable singing. She has a brilliant soprano voice, and sings with much ease and artistic finish. A bright future is predicted for her.

Mrs. Nellie Allen Farrell, assisted by Miss Rose Peck, of St. Louis, and Miss Blanchette, of the Episcopal Church, gave a concert at Jerseyville, Ill., the first of the year. Her programme, like a brace, was among the best features of the programme, and made quite a hit. Mrs. Farrell and Miss Ford acquitted themselves in their usual artistic manner, and were enthusiastically received.

Chas. Kaub, the popular violin soloist, has been specially engaged for the season at Clifton Terrace.

Miss Clara Norden, a very talented pupil of Victor Ehling, has left for Europe, where she will spend several years, and will be a help to the brilliant future is predicted for this young pianist.

Teachers and students will be glad to learn that Kunkel Brothers have been ordered a number of pianos for two pianos that were part of their private repository. These duos will be a revelation to the musical world, and will be a help to the teachers, colleges, academies, conservatories, etc.

A CERTAINTY IN MEDICINE.

Antikamnia has been tested and found superior to any of the many pain relievers now used in the treatment of Neuralgia, Myalgia, Sciatica, Acute Rheumatism, Hemiplegia, and Typhoid Fever; also Headache and other Nervousness due to Irregularities of Menstruation. Administered in Asthma, Hay

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the anodyne properties of Antikamnia, it was found to exceed any and all others in rapidity and certainty of the relief given. Neuralgia, Myalgia, Hemiplegia, and all forms of Headache, etc., yield to its influence in a remarkably short time, and in no instance have any evil after-effects developed. The excellent results obtained as a Pain Reliever in neuralgic and rheumatic diseases, justifies the claims made for Antikamnia. The dose for an adult is one tablet every hour or two, until relieved.

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SIXTH, OLIVE AND LOCUST.

Mr. Frangcon Davies has returned to England, but will be heard in this country in March, April and May of next year.

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3

CONCERT WALTZ.

Moderato. ♩ = 92.

Julia Rive King.

The musical score is written for piano and features a variety of musical notations. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cres.* (crescendo). Pedal markings are indicated by 'Ped.' and 'P'. The score includes numerous triplets and sixteenth notes, particularly in the right hand. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems, each with a grand staff (treble and bass clef). The final system concludes with a double bar line and a 'Ped.' marking.

The P. signifies Ped.

378 - 11
Copyright-Kinkel Bros. 1878.

Waltz. ♩ - 80.

p dolce.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc. *cent.* *do.*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

f *N.B.*

Ped. ☆ N.B. Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Con brio.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cresc.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

N.B. The small notes are *ad lib.*

Musical notation for piano, featuring six systems of staves. The notation includes various dynamics (e.g., *f*, *sf*, *molto*, *cres.*, *dim.*, *do.*), pedaling instructions (Ped.), and articulation marks (accents, slurs). The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed sixteenth and thirty-second notes, and frequent use of the sustain pedal.

The systems are as follows:

- System 1: Starts with *f* and *sf* dynamics. Pedaling instructions are present below the bass staff.
- System 2: Includes *cres.* and *f* dynamics. Pedaling instructions are present below the bass staff.
- System 3: Starts with *dolce.* and *molto* dynamics. Pedaling instructions are present below the bass staff.
- System 4: Includes *cres.*, *dim.*, and *do.* dynamics. Pedaling instructions are present below the bass staff.
- System 5: Includes *f* and *molto* dynamics. Pedaling instructions are present below the bass staff.
- System 6: Includes *cres.* and *f* dynamics. Pedaling instructions are present below the bass staff.

A musical score for the song 'The Rose Tree'. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The piano part consists of chords and single notes, with some measures marked 'Ped.' (pedal) and a star symbol. The vocal part is a simple melody with lyrics written below it. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 16 measures, grouped into four systems of four measures each. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line provides a steady accompaniment with eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

[illegible]

7

Ped. Ped. Ped. * Ped. Ped. Ped. *

Ped. Ped. Ped. * Ped. Ped. Ped. *

Con bravoura.

ossia.

Ped. * Ped. * Ped. * Ped. * Ped. *

Con bravoura.

Ped. * Ped. * Ped. * Ped. * Ped. *

8.

cres- cen- do

cantabile

First system of musical notation, measures 1-6. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff.

Second system of musical notation, measures 7-12. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff.

Third system of musical notation, measures 13-18. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff. Dynamic markings "cres.", "cen.", "do.", "f" are visible.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various musical notations including slurs, ties, and fingerings. Pedal markings are present below the bass staff. Dynamic markings "cres.", "f", "ff" are visible.

This page contains six systems of musical notation for a piano piece. The notation is written for the left hand on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piece features various musical notations including dynamics (p, f, cresc., decresc.), pedaling (Ped.), and fingerings (1, 2, 3, 4, 5). The first system shows a series of chords and single notes with pedaling. The second system introduces a melodic line in the right hand with a crescendo and decrescendo. The third system features a more complex melodic line with a crescendo and decrescendo. The fourth system continues the melodic line with a crescendo and decrescendo. The fifth system shows a series of chords and single notes with pedaling. The sixth system concludes the piece with a series of chords and single notes.

376-11

p dolce

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

f

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

cresc

Animato.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

To abbreviate go from Φ to Σ , page 13.

8

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8

cres. *- cen - do*

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8

f *molto* *cres.* *- cen - do.* *ff* *f* *f*

Ped. *

376 - 11

HUMORESQUE.

3

Op. 5. N° 4.

Alla marcia $\text{♩} = 88$.

Ernest R. Kroeger.

pp misterioso. *l.h.* *crp.*

cen. *l.h.* *do.* *f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped. Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

pp *l.h.* *crp.*

cen. *l.h.* *do.* *f* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped. Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Fine. *rit.*

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746 - 3

4 Poco meno mosso e tranquillo.

rit.

N.B. The P's signify Ped.

rit.

P

riten.

N.B. Small hands may omit the CS marked thus

dim.

uen

Da Capo al Fine.

rit.

DON'T THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op.28.

Andantino tranquillo  104.

molto cantabile.

ad lib.

rit.

a tempo.

cres.

mf

1450-3

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stringendo. *f.* strepito.

Pod. * Pod. * Pod. * P * P * P * Pod. * Pod. * Pod.

ossia. accel. accel.

Pod. * P * P *

f. ritard. *a tempo.* *pp*

Pod. * Pod. * Pod. * Pod. * Pod. * Pod. * Pod. *

OT Pod. * Pod. * Pod. * Pod. * P * P * P * Pod.

First system of the musical score, featuring a treble and bass staff. The music consists of eighth and sixteenth notes with various fingerings indicated above the notes. Pedal points are marked with a star and the word "Ped." below the bass staff.

Second system of the musical score. It includes the tempo marking "ad lib." at the beginning, "rit." (ritardando) in the middle, and "a tempo." followed by "dolce." and "express." later. Pedal points are marked with a star and "Ped." below the bass staff.

Third system of the musical score. It includes the tempo marking "ad lib." and "ritard." (ritardando). Pedal points are marked with a star and "Ped." below the bass staff.

Fourth system of the musical score. It includes the tempo marking "a tempo." and "amoroso." (amoroso). Pedal points are marked with a star and "Ped." below the bass staff.

Fifth system of the musical score. It includes the tempo marking "Lento." and "con duolo" (con duolo). Pedal points are marked with a star and "Ped." below the bass staff.

OUR DAISY.

3

YORK.

Jules Miller.

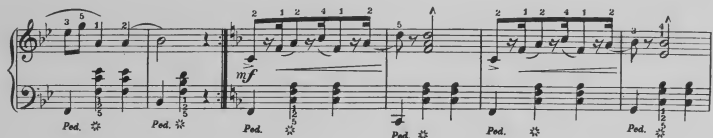
Mazurka time ♩ 132.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Mazurka time' with a quarter note equal to 132 beats per minute. The score includes various musical notations such as triplets, slurs, and pedaling instructions ('Ped.') with asterisks. The first system is marked with a piano (p) dynamic. The second system continues the melody with similar accompaniment. The third system shows a change in the bass line. The fourth system is marked 'Leggiero.' and includes a mezzo-forte (mf) dynamic. The fifth system concludes the piece with a first ending (1.) and a second ending (2.).

1440 - 3

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OUR BANNER.

MARCH.

Paul Jones. Op. 70.

Maestoso. $\text{♩} = 132$.

Secondo.

The musical score is written for piano and bass. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Maestoso' with a quarter note equal to 132 beats per minute. The first system includes a 'Secondo' section. The score is divided into four systems, each with a piano staff and a bass staff. The piano staff contains chords and melodic lines, while the bass staff contains a bass line. Performance instructions include 'Ped.' (pedal) and 'f' (forte). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' (mezzo-forte). The bass staff has a 'Ped.' instruction at the end of each system. The score concludes with a final cadence in the fourth system.

1397-8

OUR BANNER.

3

MARCH.

Paul Jones. Op. 70.

Maestoso. ♩ = 132.

Primo.

First system of musical notation for 'OUR BANNER' march, Primo section. It consists of a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Second system of musical notation for 'OUR BANNER' march, Primo section. It continues the melody and bass line from the first system. Pedal points and fingerings are clearly marked throughout the system.

Cantabile.

Third system of musical notation for 'OUR BANNER' march, Cantabile section. The tempo changes to Cantabile. The music is in a grand staff with a more lyrical melody in the right hand and a supporting bass line in the left hand. Pedal points and fingerings are indicated.

Fourth system of musical notation for 'OUR BANNER' march, Cantabile section. The melody continues with grace notes and slurs. Pedal points and fingerings are marked.

Fifth system of musical notation for 'OUR BANNER' march, Cantabile section. This is the final system on the page, concluding the Cantabile section. It features a grand staff with a melodic line and a bass line, with pedal points and fingerings indicated.

Secondo.

First system of the 'Secondo.' section. The treble staff contains a melody with slurs and fingerings (3, 1, 2, 4, 1, 2, 3, 4). The bass staff contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 3, 4). Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Second system of the 'Secondo.' section. The treble staff contains a melody with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4). The bass staff contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 3, 4). Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Third system of the 'Secondo.' section. The treble staff contains a melody with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4). The bass staff contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 3, 4). Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Fourth system of the 'Secondo.' section. The treble staff contains a melody with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4). The bass staff contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 3, 4). Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Marziale.

Fifth system of the 'Secondo.' section. The treble staff contains a melody with slurs and fingerings (1, 2, 3, 4, 1, 2, 3, 4). The bass staff contains a bass line with slurs and fingerings (1, 1, 2, 1, 2, 3, 4). Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Primo.

5

f Ped. Ped. Ped. Ped. Ped. Ped.

Cantabile. *f* *mf* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Marziale. *f* Ped. Ped. Ped. Ped.

mf *f* *rf* Ped. Ped. Ped.

Secondo.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and fingerings (6, 4, 2, 1). The lower staff (bass clef) contains a bass line with slurs and fingerings (5, 2, 1). Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings are present below the bass staff: "Ped. ✱" under the first measure and "Ped. ✱ P ✱ P" under the last measure.

Second system of musical notation. The upper staff contains a series of chords. The lower staff contains a bass line with slurs. Dynamics include *p* (piano). Pedal markings "Ped. ✱" are placed below the bass staff for each measure.

Third system of musical notation. The upper staff contains a series of chords. The lower staff contains a bass line with slurs. Pedal markings "Ped. ✱" are placed below the bass staff for each measure.

Fourth system of musical notation. The upper staff contains a series of chords. The lower staff contains a bass line with slurs and fingerings (1, 1, 1, 1, 1, 1). Dynamics include *f* (forte). Pedal markings "Ped. ✱" are placed below the bass staff for each measure.

7

[illegible]

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for a grand piano with treble and bass staves. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piece is divided into measures, with some measures containing multiple notes. The score concludes with a final cadence.

[illegible]

The image shows a page from a musical score for 'The Song of the Lark' by Franz Schubert, Op. 147, No. 1. The score is in 3/4 time, key of D major, and consists of two systems. The first system includes a piano introduction and the first line of the vocal melody. The second system continues the vocal melody and includes a piano accompaniment. The score is marked with 'Ped.' and 'f' (forte) and includes various musical notations such as notes, rests, and ornaments.

First system of the musical score. The right hand plays a series of chords, starting with a *p* (piano) dynamic. The left hand plays a simple bass line. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Second system of the musical score. The right hand continues with chords, marked with a *mf* (mezzo-forte) dynamic. The left hand has some eighth-note figures. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Third system of the musical score. The right hand features more complex figures, including a triplet. The left hand has a steady bass line. Dynamics include *f* (forte). Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fourth system of the musical score. The right hand has a melodic line with dynamics *f* (forte), *cres.* (crescendo), *cen.* (crescendo), *do.* (diminuendo), *f* (forte), and *ff* (fortissimo). The left hand has a steady bass line. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Cantabile.

Primo.

9

The musical score is written for a piano and features two main sections: *Cantabile* and *Primo*. The piece is in 3/4 time and the key signature has two flats (B-flat and E-flat). The *Cantabile* section begins with a mezzo-forte (*mf*) dynamic and is characterized by a slow, flowing melody. The *Primo* section follows, marked with a forte (*f*) dynamic, and is more rhythmically active. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like *Ped.* (pedal) and *cres.* (crescendo). The page number 9 is located in the top right corner.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ = 92.

3. Frühlings, schöner Morgen; theu-res Lieb-chen, theu-res
1. Des Morgens einst so Frü-he, theu-res Lieb-chen, theu-res

1. One morning, oh, so ear-ly, my be-lov-ed, my be-

3. April, fair the morning, my be-lov-ed, my be-

3. Lie-be-chen, Und auch uns har-rt'stich ein Mor-gen, Bir-ge in Schos-se uns die Zeit. Hö-ri' mein Fle-ken arum, mei-ri

1. Lie-be-chen, San-gen Vö-gel-chen froh und mun-ter, San-gen sich ohn' En-de zu. Sang die Dros-sel in dem.

1. lov-ed, All the birds were sing-ing blith-ly, As if nev-er they would cease, 'Twas the thrush sang in the

3. lov-ed, Now for us doth spring bright morn-ing, Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Ne-ndoch Lie-be mir be-sche-re, Ja der Lie-be Se-tig-

1. Gar-ten! Hörst die Mä-re, hört die Mä-re!" Sang die Ler-che! Gieb uns Eh-re! Sang die Taub-e! Gieb uns

1. garden, Hear the sto-ry, hear the sto-ry," And the lark sang Give us glory," And the doves sang Give us

3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. I. Ruhi!"...

2. Und ich lausch-te, oh so

1. peace!"

2. Then I lis-ten'd, oh, so

2. Frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-tigall froh-lock-te: "Gieb uns Ruhn für unsre Tö-ne!" Und Zaunkönig: "Gieb uns

2. dove; When the night-ingale came af-ter "Give us fame to sweeten du-ty," When the wren sang "Give us

2. Schö-ne! Klangs zur Antwort: "Lieb gieb bald!" Klangs zur Antwort: "Lieb gieb bald!" Klangs zur Antwort: "Lieb gieb

2. beau-ty; "She made answer "Give us love!" She made answer, "Give us love!" She made answer; Give us

bald!" 3. Schö-nen! Kett, Neth doch Lie-be nitr be-sehe-re, Ja der Lie-be Se-tig kett,
a tempo. Close of 3:4 verse. ad lib.

love!" 3 Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace,

MY TROUBADOUR.

(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. ♩ = 80.

Horch, aus des Hain - es Kro - - nen Ein Ständ - chen sanft er - tön - - en! Der
Hark! from the orch - ard hid - den, A ser - - e - nade un - bid - - den! And
'schmelz - end' süß - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nenn,
by this dain - ty clew..... Ro - bin, I know its you..... No,
du 'kannst mich nicht täu - - sehen, Aus tau send Welt - ge - räu - - sehen Schwingst
you can not de - ceive me, Pre - tend - ing that you leave me; I

doch dein Lied em - por Ach Ich hör' dich, ich hör' dich.
f *dim.* *ad lib.*
 found you out, you dear, you. I hear you. I hear you!

mf
 Ped. * Ped. * Ped. *

Nun von der wei - ßen Flur..... Ent - zückst du, Trou - ba - dour..... Dein
 2. Now on the mead - ow floor....., The scar - let trou - ba - dour..... Such

Lied ist sinn - be - rausch - end, Die Vög' - lein schlot - gen, lausch - end, Der
 mel - o - dy is let - ting The sun for - gets its set - ting! Your

Bach selbst steh - et still..... Lie - der er ler - nen
mus - ic - beat - ing heart.....! Do - ing your lit - tle

will..... Bist du auch klein und schlicht....., Ver -
part....., You shall be seen and heard....., Though

ges - sen wirst du nicht..... Und könn - te nie - mand sehn dich, Man
cres. you are but a bird..... So nev - er, fear you fear you, I

cres. Ped. Ped.

hört dich, man hört dich.
hear you - I hear you.

Ped. Ped. Ped. Ped. Ped. Ped.

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The Apollo Club began a new year with a banquet at the St. Nicholas Hotel. President Lester Crawford officiated.

The officers were re-elected as follows: Director, Prof. A. G. Rolyva; President, Lester Crawford; Vice-President, Charles Wiggins; Secretary and Treasurer, T. J. Wright; Librarian, Paul Bowman; Stage Manager, N. W. Naim; Executive Committee, Will Stannard, W. M. Tompkins and Walter Gillham.

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In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we call attention to the *Cherry Garden* or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 614 N. Charles street. Nagel's takes out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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